

NEW PUBLICATIONS.

MRS. BOTTA'S POEMS.
By Mrs. Anna C. Botta. Small 4to. pp. 167.
New York: G. P. Putnam's Sons.

Several years ago Mrs. Botta printed a volume of verses, daintily illustrated by Darley, Durand, Huntington and other American artists. We presume that the pretty volume has been for some time out of print; and this new edition, which, besides the old favorites, contains a few pieces now first collected, will be welcomed by the many friends of the writer and by the votaries of poetry in general. That which will strike the reader who for the first time becomes acquainted with Mrs. Botta's poetry is the honest and painstaking character of her workmanship. We do not know that Mrs. Botta could say with Tom Moore that every one of her lines has cost her a day; but we can aver for her that if there is a bad line among them all—bad, we mean, prosaically considered—we have not been able to find it, while many of these poems are models of metrical construction. Mrs. Botta has done this in avoiding spasmodic efforts, and in maintaining an even, healthy and sincere tone. It is not often that we now find a volume of poems so free as this is from the sin of affectation. Neither is there here any simulated simplicity.

We should say, upon the whole, that the prominent characteristic of this book is its sincerity, quite as noticeable in Mrs. Botta's selection of her themes as in the honest, womanly way in which she has treated them. A considerable proportion of these lyrics have been inspired by friendship and by everyday experiences, by incidents of life or by the suggestions of reading and research. One sees how many of these poems have been called forth by circumstances or events, or by personal admiration of others. We recognize the friendly nature of the writer in the lines on "Frederika Bremer"; we know how good a daughter she must have been as we read the poem "To my Mother"; we mark the deep tenderness of her nature in the death of the earnestness of the little volume is fresh with a healthy literary romance. The book-lover will here recognize a real lover of books. It has often been printed, but we are tempted to print again the poem entitled "In the Library":

Speak low—tread softly through these halls;
Here genius lies enshrined—
Here rosin, in silent majesty,
The monarchs of the mind.

A mighty spirit host they come,
From every age and clime;
Above the busts and the statues,
They breathe the life of time.

And in their presence-chamber here,
They hold their royal state,
And round them throne a noble train,
The gifted and the great.

Oh, child of earth, when thou thy path
The storm of life art treading,
And when thy brothers take thee by the hand,
With stern, unyielding eyes—

Here shall the Poets chant for thee
Their sweetest, loftiest lays;
And prophets wait to guide thy steps
In wisdom's pleasant ways.

Come, with these God-appointed kings,
Be thou companion here,
And in the mighty realm of mind,
Thou shalt go forth a peer.

The poem on "Books" is in a higher vein, and exhibits the same affection in a somewhat loftier mood. Many volumes of fugitive poetry are published, we regret to say, which are equally unworthy of praise or censure, or indeed of any notice whatsoever. But nobody of competent judgment can look for a moment into Mrs. Botta's volume without discovering that she is a woman of refined taste, of careful literary habits, and of a poetical nature, without impossible aspirations or unreasonable ambitions. She has earned her excellent literary reputation, and also deserves it.

ETUDES IN MODERN FRENCH ART. By EDWARD STRAHAN. Illustrated. Richard Worthington.

Mr. Earl Shinn, one of the few American writers outside of the comic ranks who is known, as far as he is known at all, by his *nom de plume*, has prepared for the holidays a book in which much knowledge of the present art, much delicacy of delivery of pen, and much sympathy, of a cynical sort, with what is most frivolous in the studies of to-day, are set forth in a labored, affected and cloying style, which the reader is obliged to take in small doses.

This style is very well suited, therefore, to a book that makes long reading in it difficult, if not impossible; a small folio printed on cardboard paper, and bound in a light but showy binding, which makes it necessary to handle it with care to avoid defacing it. This binding is spoken of in the introductory note as a novelty, but it can only be a novelty to those who have never seen anything like it before.

Whoever is familiar with the counters of our large book importing houses must at once recognize this style of binding as an old acquaintance. Only it happens that this particular example is merely a cheap substitute for the real thing. What in the original is real parchment or vellum inlaid with patterns of real moiré is here nothing but parchment paper on which patterns have been applied in colored paper and the whole ornamented with tooling in gold. The result is not really handsome; it is only cheaply showy, and, unfortunately, in our day, that is cheaply showy is no novelty.

We must not object to the ornamentation of the title page that the illustrations contained in this book are "India proofs." Five of the ten are simply steel plates, old friends that have seen some service, and are printed on a tinted paper to give them back some of the softness of which their labors in the public behalf have robbed them. The chapter of five pages in which, under the heading of Modern French Sculpture, we are given an account of three sculptors, two of whom are nobodies, by the author's own showing not worth writing about at all, and the third, M. Carrier-Belleuse, is only a very skilful maker of the better sort of mantle-piece or drawing room figure, in which the Paris of our day is so clever and so prolific. The one illustration which this chapter contains, beside the two process-printed plates, is a stippled steel plate, such as we are accustomed to associate with the *Art Journal* of old times, a group, by M. Carrier-Belleuse, in which there are positively nothing to deserve study. And, as for the remaining four plates, they are merely reproductions by photo-gravure, or some one of the myriad patent processes of the day, of pictures and engravings which have had their day and do not deserve to be re-animated.

CHANGED HEART. By May Agnes Fleming. G. W. Carleton & Co., Publishers, Madison Square.

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world were fables, what of that?" asks the singer of the "Golden Year." It is a graceful and graceful gift that brings brightness to the wrens at Christmas time. The illustrations of this little volume have, as the names of the artists have, as charming qualities. Mr. Harper's sketch of the companionable woman carrying on the battlefield the drooping figure of one wounded in the struggle is full of poetic feeling. Mr. Church's gleamer, too, a slender young maid who clings the sheaf she has gathered in the shadow of the barn, is a delicate bit of imagination. The engraving is excellent, the paper is thick, the binding in good taste—the book deserves a place among the favorites in the Christmas market.

PURPLE AND GOLD. By KATE SANBORN. Illustrated by Emma Emmet. Boston: J. R. Osgood & Co. Svo. pp. 47.

Of all the prettiest things prepared in print and color for Christmas there is none prettier than this book. Miss Kate Sanborn's "Purple and Gold." It is a compilation of poems on golden-rod and asters, and is introduced by some graceful original verses by Miss Edna Dean Proctor. The poems are printed on leaves of heavy cream paper, decorated in purple and gold, and these leaves, with their enclosing covers, are tied together with purple satin ribbon. Miss Rosina Emmet's delf hand has made of the covers a sumptuous mass of golden-rod and asters, within which a purple-veined art grips with most delightful grace through a golden meadow. Among the poets who chronicle the charms of the autumnal beauties are Emerson, Whitman, Channing and Bryant. In the snowy days of December it brings back September's glory, to read in Miss Proctor's picturesque verses of these blossoms—

—Darker than April flowers grow,
Under its shadow, from hill to meadow
Great heads of asters bloom,
That need not wait for wardens,
Not falter slow to the Median queen
Her Babylonian gardens!

One of the most interesting collections of ballads for the ordinary reader is Mr. George Barnett Smith's "British Ballads, Old and New" (Cassell, Petter, Giffin & Co.). While they contain much of the best work of the olden days, these two volumes present more of the modern essays in this form of verse than can easily be found elsewhere. The selections are made with more taste and judgment than one would have expected from this compiler, and are with a few exceptions beautifully illustrated by English artists. Several authors are still little known in this country—Mortimer Collins, for instance, and George Meredith—are represented in this collection by good specimens of their art.

Jensen, McClure & Co., Chicago, publish, under the title of "Golden Gleams of Thought," a voluminous collection of terse, sententious sayings by famous orators, divines, philosophers, statesmen and poets. The compilation is made by the Rev. S. P. Linn, and is divided into chapters headed "Famous Sayings," "Clustered Sparks," "Live Coals," "Pulpit Torch," and the like.

In "Pen Portraits of Illustrious Abolitionists" (National Temperance Society), Mr. G. W. Bungey gives a series of sketches of the leaders in the fight against alcoholism in America and Great Britain. These sketches are written in familiar style and are accompanied by woodcuts of their subjects.

"The Knockabout Club in the Woods" (Estes & Lauriat) records the hunting and fishing adventures of six youths in the wilds of Maine and Canada. Mr. C. A. Stephens tells his story picturesquely and humorously, and the pictures which ornament it add much to its interest in the eyes of the young reader.

Robert Carter & Brothers reprint in "Uncle Fred's shilling" a pretty child story full of lessons of kindness and helpfulness. The same house publishes "Oliver's Story," a pleasant little diary purporting to be written by a girl of thirteen.

Three additional volumes in the new edition of Dr. Holland's works have just been published by Charles Scribner's Sons. These are "The Puritan's Ghost and Other Poems," "Concerning the Jones Family," and "The Mistress of the Manor." This edition, it will be remembered, has had the advantage of the author's revision—almost the last work, indeed, with which this industrious and conscientious writer occupied himself. The form of the volume "Concerning the Jones Family" is entirely changed last year, transforming the letters into sketches of personal types, and thus doing away, "he said," with the seeming discourtesy and impertinence of the previous form of direct address.

"Our Young Folks Abroad" (J. R. Lippincott & Co.) is a thick volume wherein Mr. J. R. McCabe describes the travels in Europe of a party of young persons. They go to all the famous places of the Old World, pleasant and simple descriptions of which are given, brightened by varied illustrations.

"Like a Gentleman" (Lee & Shepard) is a novel wherein a kindly fellow, who is agreeable in everything but his devotion to wine, causes his family much suffering through this liking. The story is told by a very young lady who is half in love with a venerable bishop, and whose efforts in temperance reform culminate in an engagement of marriage with a repentant sinner, the nephew of the elderly good man. The most original character in the book is an old negro servant, who is drawn with some skill.

"Cupid's Little Game," by H. G. W., is a short play evidently intended for parlor entertainment. The scene is laid chiefly at Newport and the characters are men and women in good society. The course of true love is made to run somewhat roughly by a villain whose social graces do not prevent him from indulging in many unpleasant tricks to abolish his rival. The little play, which can doubtless be easily adapted to the drawing-room, has much wholesome sentiment and wise suggestion.

AN EXCELLENT SET OF 50 Christmas Presents. MADELINE. By Mary J. Holmes. G. W. Carleton & Co., Publishers, Madison Square.

CHANGED HEART. By May Agnes Fleming. G. W. Carleton & Co., Publishers, Madison Square.

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(No. 380)

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ETERNITY.